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Gay's The Beggar's Opera 1728.

Ashant
August 1958



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107*

CLOYAT FRASER, 1920.

BOOSEY & HAWKES

PRINTED IN ENGLAND

REVISED EDITION

The

BEGGAR'S OPERA

as it is Performed at the

Lyric Theatre, Hammersmith

With new settings of the Airs and additional Music

by
Frederic Austin

Arranged for the

VOICE AND PIANOFORTE.

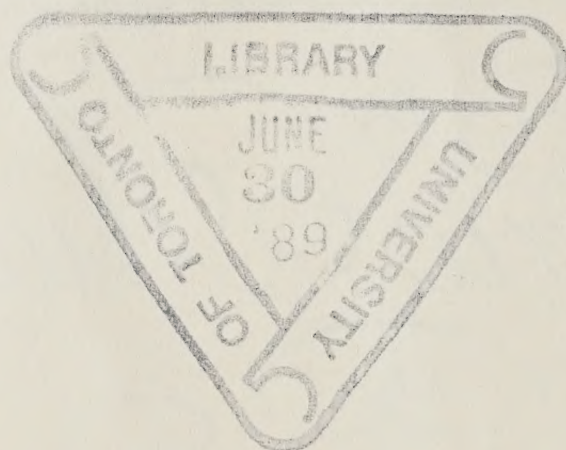
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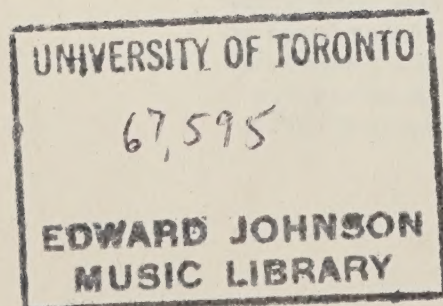
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M
1503
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1926



*As revived by Mr. NIGEL PLAYFAIR at the Lyric Theatre,
Hammersmith, June 5th, 1920.*

PEACHUM	-	-	-	FREDERIC AUSTIN
LOCKIT	-	-	-	ARTHUR WYNN
MACHEATH	-	-	-	FREDERICK RANALOW
FILCH				
MAT OF THE MINT			}	ALFRED HEATHER
THE BEGGAR	-	-	-	ARNOLD PILBEAM
MRS. PEACHUM	-	-	-	ELSIE FRENCH
POLLY PEACHUM	-	-	-	SYLVIA NELIS
LUCY LOCKIT	-	-	-	VIOLET MARQUESITA
DIANA TRAPES	-	-	-	BERYL FREEMAN
JENNY DIVER	-	-	-	NONNY LOCK

Drawer: DAVID HODDER

Turnkey: JACK GIRLING

Members of Macheath's Gang:

ALAN TROTTER, MALCOLM RIGNOLD, JOHN CLIFFORD,
EDWARD BARRS, CHARLES STAITE

Women of the Town:

ELLA MILNE, DOLORES DENISON, VERA HURST, WINIFRED CHRISTIE,
LILIAN STANFORD, EDITH BARTLETT, ENID LINDSAY AND NONNY LOCK

Harpsichord	-	-	-	-	NELLIE CHAPLIN
1st Violin and Viola d'Amore	-	-	-	-	KATE CHAPLIN
2nd Violin	-	-	-	-	KATHLEEN THOMAS
Viola	-	-	-	-	LILIAN MUKLE
Violoncello and Viola da Gamba	-	-	-	-	MABEL CHAPLIN
Double Bass	-	-	-	-	LOUISE MUKLE
Oboe	-	-	-	-	LEILA BULL
Flute	-	-	-	-	FLORENCE MUKLE

CONDUCTOR: EUGENE GOOSSENS, JUNR.

Note.



THE present arrangement of "The Beggar's Opera," made for Mr. Nigel Playfair's revival at the Lyric Theatre, Hammersmith, has been prepared from two early editions kindly lent to me by Mr. J. G. Crauturd and Mr. Barry Jackson. For these editions, Dr. Pepusch and Dr. Arne were respectively responsible. The material contained in them consists of an Overture and the tunes of the songs, to which figured basses were added. These tunes differ very much in detail in the two editions, but in general I have used the more authentic and simpler versions of Dr. Pepusch, in preference to those made later by Dr. Arne. The Overture also bears traces of the variation in taste and style characteristic of the two editors, and is claimed by both of them (or their publishers) as their own composition. There is little doubt, however, that it was originally written by Dr. Pepusch, and, apart from re-scoring it, I have here left it very much as it stood in his edition, slightly revising and stiffening the texture of the counterpoint. The figured basses were not such as could be used for present purposes, and I have re-harmonised the *Airs*, provided accompaniments, introductions, etc., for them, arranging certain of them as concerted pieces, and adding music to them in various ways where reasons of stage action have made it necessary. Additions will also be found here and there in the shape of Interludes, etc. I have scored the whole for String Quintet, Flute, Oboe and Harpsichord, with occasional use of the Viola d'Amore and Viola da Gamba.

The parts of Macheath and Lucy Lockit were originally planned for a tenor and a soprano. These I have re-arranged for a bass-baritone and a contralto, partly because of the particular circumstances of Mr. Playfair's production, partly for reasons of contrast with other voices in the opera.

FREDERIC AUSTIN

Note to 2nd Edition.



THE additional music written for the second Hammer-smith version of the opera, and hitherto published separately, is incorporated in the present edition, the various numbers being printed in the order of their performance. Alternative and additional numbers will be found in the Appendix.

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Nº 1. OVERTURE.

DR. PEPUSCH (revised, F. A.)

Grave.

trump *mf* *cresc.* *f* *allargando.* *trump*

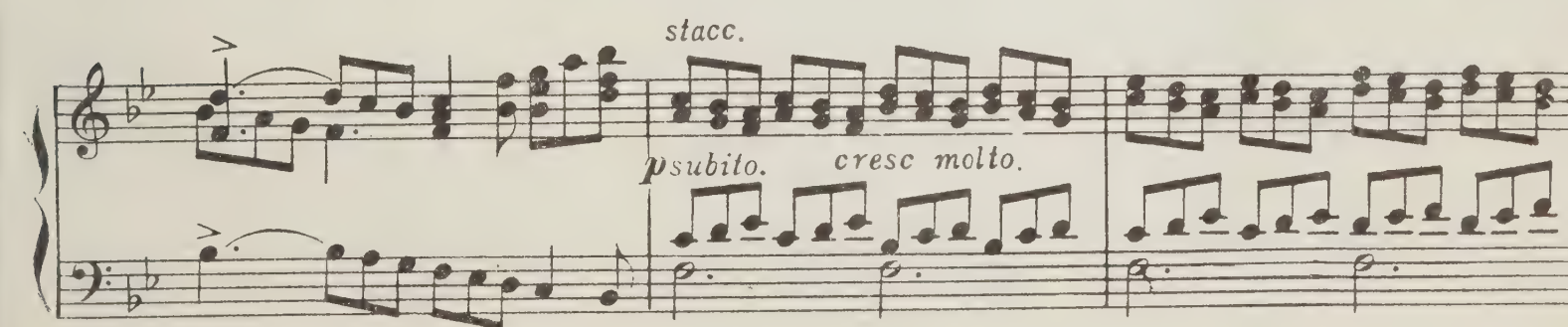
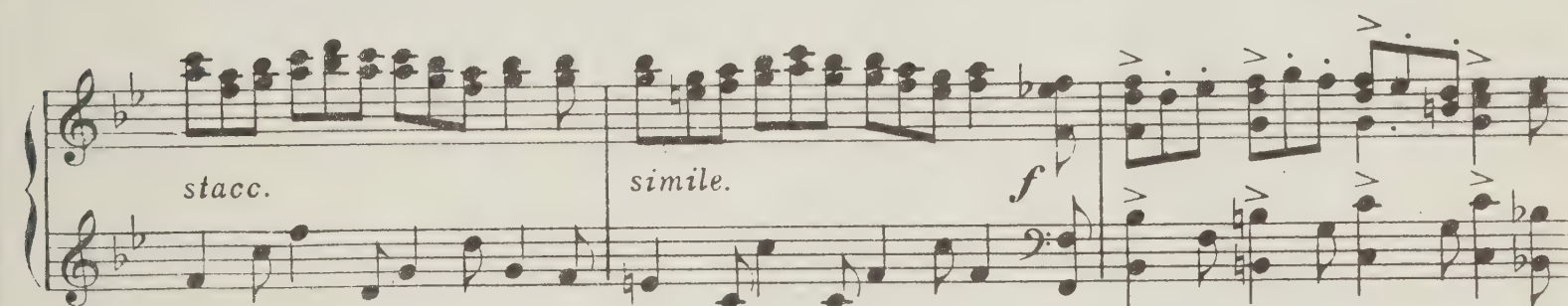
Allegro. (founded on "The Happy Clown?")

p *l. h.*

stacc. *stacc.*

cresc. *f*

This page contains six systems of musical notation, each consisting of a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics include *dim.* (diminuendo), *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), and *f* (forte). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and some complex chordal textures. The notation is written in a standard musical style with a clear focus on the melodic and harmonic development of the piece.



ACT I.- SCENE I. (Peachum's House.)

Nº 2. THRO' ALL THE EMPLOYMENTS OF LIFE.
Peachum.

Rather deliberately.

AIR.—“AN OLD WOMAN CLOTHED IN GRAY?”

poco f

Thro' all the em - ploy - ments of life Each

mf *p* *mf*

neigh - bour a - bu - ses his brother, Trull and rogue they call husband and

p *cresc.*

wife, All pro - fess - ions be - rogue one a - noth - er. The

priest calls the law - yer a cheat, The law - yer be - knaves the di -

mf *f*

- vine,..... And the statesman, because he's so great, Thinks his trade as honest as

mine. *p* The priest calls the law- yer a cheat, The

law- yer beknaves the di - vine, And the statesman, because he's so great, Thinks

poco rall. *a tempo.*

his trade as hon- est as mine, Thinks his trade as hon- est as

poco rall. *a tempo.* *f*

mine.

8 NO. 3. 'TIS WOMAN THAT SEDUCES ALL MANKIND.

Filch.

AIR.—"THE BONNY GRAY-EYED MORN"

Allegro moderato.

p

'Tis

woman that se-duc-es... all... mankind, By her we first were taught the

p

wheedling arts; Her ver-y eyes can cheat—when most she is kind, She

mf

poco allargando. *a tempo.*

tricks us of our mon-ey.... with our hearts. For her, like wolves by night we

colla voce. *f*

poco rit

roam... for..... prey, And practise ev - 'ry fraud to bribe her charms; For

poco rit.

slightly slower than Tempo I. poco rit. *Tempo I.*

suits of love, like law, are won by pay,.... And beau-ty must be feed in -

p *poco rit.* *Tempo I.*

poco rit. *tr. mmm* *a tempo.*

- to.... our arms, And beau-ty must be feed in - to our arms.

a tempo. *poco rit.* *f* *p*

accel.

p vivace.

8

NO. 4. IF ANY WENCH VENUS' GIRDLE WEAR.

Mrs Peachum.

AIR, "COLD AND RAW?"

Allegretto.

If an-y wench Venus' gir-dle wear, Though she be nev-er so
 ug-ly, Lil-ies and ro-ses will quick-ly appear, And her face look wond'rous
 smug-ly. Be-neath the left ear so fit but a cord, A
 rope so charming a zone is! The youth in his cart hath the
 air of a lord And we cry, "there dies an A-do-nis!"

espr. *pesante.* *a tempo.* *rall.* *a tempo.* *rall.* *a tempo.*

* N^o 5. IF LOVE THE VIRGIN'S HEART INVADE.

Mrs Peachum.

AIR. "WHY IS YOUR FAITHFUL SLAVE DISDAINED?"

Andante con moto.

If love the... vir - gin's heart in - vade, How, like... a moth, the sim - ple maid

Still plays a - bout the flame! If

soon... she be... not made... a wife, Her

p

delicato.

poco animato.

cresc.

* To be sung only as an alternative to N^o 4.

tr *poco rall.* *tr* *slightly slower.* 3

hon-our's singed, and then for life, She's...

mp *poco rall.* *f* *slightly slower.*

rall molto.

what... I dare not name.....

rall molto.

NO. 6. A MAID IS LIKE THE GOLDEN ORE.

Mrs Peachum.

Allegro.

AIR.—"OF ALL THE SIMPLE THINGS WE DO"

A maid is like the

p *mf* *p*

gol - den ore, Which hath guin-eas in-trin-si-cal in it,..... Whose

mf

worth is ne-ver known, be-fore It is tried and impress'd in the mint..... A.....

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and contains the lyrics 'worth is ne-ver known, be-fore It is tried and impress'd in the mint..... A.....'. The piano accompaniment features a right hand with chords and a left hand with a simple bass line.

wife's like a gui-nea in gold, stamp'd.... with the name of her spouse;..... Now

The second system continues the musical score. The vocal line has the lyrics 'wife's like a gui-nea in gold, stamp'd.... with the name of her spouse;..... Now'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand.

here, now there, is bought or is sold, And is cur-rent in e - ve - ry house.....

The third system of the musical score shows the vocal line with the lyrics 'here, now there, is bought or is sold, And is cur-rent in e - ve - ry house.....'. The piano accompaniment concludes this system with the instruction 'string. al fine.' in the right hand.

The fourth system of the musical score features a vocal line and piano accompaniment. The piano accompaniment includes a dynamic marking of *f* (forte) and a 'Ped.' (pedal) instruction. The system ends with a double bar line and a repeat sign.

NO 7. VIRGINS ARE LIKE THE FAIR FLOWER.

Polly.

AIR—"WHAT SHALL I DO TO SHOW HOW
MUCH I LOVE HER?" (PURCELL.)

Andante affettuoso.

Vir-gins are like.... the fair

flow'r.... in.... its.... lus - - tre, Which in the gar - den e -

- na - mels the.... ground; Near it the bees.... in play

flut - ter.... and.... clus - - ter, And gau-dy but-ter-flies

tr. *poco animato.*

fro - lic a - round. But, when once pluck'd, 'tis no

mf *poco animato.*

lon-ger al - lur - ing, To Co-vent Gar-den 'tis.... sent (as yet

poco rit.

più agitato.

sweet), There fades and shrinks, and grows past all en - du - ring,

a tempo.
molto espress.

pp

poco a poco rall.

Rots, stinks, and.... dies,..... And is trod un - der - feet.

f *poco a poco rall.* *p*

No 8. OUR POLLY IS A SAD SLUT.

Duet — Mr. & Mrs. Peachum.

AIR — "OH LONDON IS A FINE TOWN"

Vivace.

MRS.
PEACHUM.

Our

f

senza rall.

Detailed description: This block contains the musical introduction for Mrs. Peachum. It features a single melodic line on a treble clef staff in B-flat major (two flats) and 2/2 time. The tempo is marked 'Vivace'. The music begins with a whole rest, followed by a series of eighth notes with accents, and ends with a half note. A piano accompaniment is shown in the lower staves, starting with a forte (*f*) dynamic and marked 'senza rall.' (without slowing down).

PEACHUM.

Pol - ly is a sad slut! nor heeds what we have taught her. I

Detailed description: This block contains the first line of the duet for Mr. Peachum. The vocal line is on a treble clef staff, starting with a half note followed by eighth notes. The piano accompaniment continues in the lower staves, providing harmonic support with chords and moving lines.

MRS.
PEACHUM..

wonder a - ny man a - live will e - ver rear a daughter! For

Detailed description: This block contains the second line of the duet for Mrs. Peachum. The vocal line continues on the treble clef staff. The piano accompaniment remains in the lower staves, maintaining the rhythmic and harmonic structure.

PEACHUM.

she must have both hoods and gowns and hoops to swell her pride; With

Detailed description: This block contains the second line of the duet for Mr. Peachum. The vocal line continues on the treble clef staff. The piano accompaniment continues in the lower staves, concluding the phrase with a final chord.

MRS.
PEACHUM.

scarfs and stays and gloves and lace; And she'll have men be - side;.... And

when she's drest with care and cost, all tempting fine and gay, As men should serve a
PEACHUM.

And when she's drest with care and cost, all tempting fine and gay, As

cow-cum-ber, she flings her-self a - way.....

men should serve a cow-cumber, she flings her-self a - way.....

ff furioso.

NO. 9. CAN LOVE BE CONTROLLED BY ADVICE?

Polly.

AIR.—“GRIM KING OF THE GHOSTS”

Andante con moto.

The musical score is written for voice and piano. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Andante con moto.' The piano accompaniment starts with a *p* (piano) dynamic and an *espr.* (espressivo) marking. The melody is in the voice part, with lyrics written below it. The piano accompaniment features arpeggiated chords and flowing lines in both hands. The lyrics are: 'Can Love be con - trolled by ad - vice? Will Cu - pid our mo - thers o - bey? Tho' my heart were as fro - zen as ice, At his'.

Can Love be con - trolled by ad -

-vice? Will Cu - pid our mo - thers o - bey?

Tho' my heart were as fro - zen as ice, At his

flame t'would have melt - ed a - way. When he kissed me, so

espr.

close-ly he pressed, 'Twas so sweet that I must have com - plied;... So I

rall. *return to*

p *rall.* *return to*

Tempo I. thought it both saf - est and best To mar - ry, for fear you should

rall. *Tempo I.* *rall.*

a tempo. chide.

p *poco rall.*

Nº 10. O POLLY, YOU MIGHT HAVE TOY'D AND KISS'D.

Duet— MRS Peachum and Polly.

AIR—"O JENNY, O JENNY, WHERE HAST THOU BEEN?"

Poco andante.

MRS. PEACHUM.

1. O Pol - ly, you might have
* 2. The wiles of men we

toy'd and kiss'd. By keep-ing men off you keep them on.
should re - sist, Be wo'd at length, but nev - er won.

Tempo I.

POLLY.

But he so teaz'd me, and he so pleas'd me, What I did, you

POLLY.
MRS. P.

must have done. But he so teaz'd me, and he so pleas'd me,
thee } thee }

* These lines have been added to the original.

What I did you must have done. must have done.

NO 11. I LIKE A SHIP IN STORMS WAS TOSSED.
Polly.

AIR—"THOMAS, I CANNOT," &c.

Allegro moderato.

agitated.

I, like a ship in
storms, was toss'd, yet a-fraid to put in - to land. For seiz'd in the port the
ves - sel's lost, Whose treasure is con - tra - band. The

più tranquillo. *commodo.*

waves are laid, my du - ty's paid, O joy beyond ex - pres - sion! Thus,

p *più tranquillo.* *colla voce.*

a tempo. *rall.* *a tempo.*

safe a - shore, I ask no more, My all is in my po -

a tempo. *rall.* *f* *a tempo.* *p*

1. *a tempo.* D. §

- ses-sion, po-ses-sion, my all is in my po - ses - sion..... The

mf *a tempo.* D. §

2. *rall.* *a tempo.*

all is in my po - ses-sion.....

rall. *a tempo.* *f*

Nº 12. A FOX MAY STEAL YOUR HENS, SIR.

Peachum.

AIR—"A SOLDIER AND A SAILOR"

Allegro vivace.

fox may steal your hens, sir, A wench your health and pence, sir, Your

daughter rob your chest, sir, Your wife may steal your rest, sir, A

thief your goods and plate, A thief your goods and

plate. But this is all but pick - ing, With rest, pence, chest, and chick-en; It

più p *allargando* *animato* *colla voce.*

a tempo.

e - ver was de - creed, sir, If lawyer's hand is fee'd, sir, He steals your whole es-

a tempo.

- state. He steals your whole es - tate. DANCE. (F.A.)

f *senza rall*

Nº 13. O PONDER WELL.

Polly.

AIR—"NOW PONDER WELL, YE PARENTS DEAR?"

Andante.

espr.

tr

p

senza rall.

p

O

ponder well! be not severe; So save a wretch-ed wife! For

on the rope that hangs my dear, De - pends poor Pol - ly's life.

poco rit. *a tempo.*

tr *p a tempo.*

O ponder well! be not se-vere; So

tr *p*

save a wretch-ed wife! For on the rope that hangs my dear, De -

rall. *rall.*

pendspoor Pol - ly's life.

pp *a tempo.* *pp* *p a tempo.* *rall*

No. 14. "THE TURTLE THUS WITH PLAINTIVE CRYING."

Polly.

AIR.—"LE PRINTEMPS RAPPELLE AUX ARMES."

Moderato.

The tur - tle thus with plain - tive cry - ing,

her lo - ver..... dy - ing, — The tur - tle thus with

plain - tive cry - ing, la - ments her dove.

Down she drops,..... quite spent..... with sigh - ing,

p

Pair'd in death, as..... pair'd in love.

mf *p*

Down she drops,..... quite spent..... with sigh - ing,

pp

Pair'd in death, as..... pair'd in love.

ral - len - tan - do *ral* - len - tan - do

Nº 15. PRETTY POLLY, SAY.

Duet—Polly and Macheath.

AIR—"PRETTY PARROT SAY?"

Allegretto.

p *poco rit.*

MACHEATH.
a tempo.

p

Pretty Pol-ly, say, When I was a-way, Did your fancy never stray To some newer

lo-ver? Pretty Polly, say, When I was a-way, Did your fancy never

p

POLLY. *Slightly slower.*
espress.

stray To some newer lo-ver? With - - out disguise, Heav-ing sighs,

p espress *Slightly slower.*

poco rall. *a tempo.* *rall.* *a tempo.* *(Slightly slower).*

Dot-ing eyes, My constant heart dis - co-ver. Fond - - ly

poco rall. *a tempo* *rall* *(Slightly slower)* *p*

poco rit. **MACHEATH.** *rall molto.*

let me loll! Fond - - ly let me loll! O pret-ty, pretty, pretty,

poco rit. *p* *rall molto.*

poco animato. **POLLY.** *a tempo.* *poco rall.*

Poll. With - out disguise, Heaving sighs, Dot - ing eyes,

a tempo. *poco animato.* *poco rall.*

poco animato. *rall.* *a tempo (Slightly slower).*

My constant heart dis - cov - er. Fond - - ly let me loll!

a tempo. (Slightly slower) *p*

poco animato. *rall.*

rallentando molto.

fond - - ly let me loll!

loll! fond-ly loll!..... O pret-ty, pretty, pretty Poll.

rallentando molto.

N^o 16. MY HEART WAS SO FREE.

Macheath.

AIR—"PRAY, FAIR ONE BE KIND?"

Allegro vivace.

f *stacc.* 5

My heart was so free, It roved like the bee, Till

p

Pol-ly my passion re - qui-ted; My heart was so free, It

p

roved like the bee, Till Pol-ly my pas-sion re - qui-ted; 1

cresc.

sipped each flow'r, I changed ev-'ry hour, I sipped each flow'r, I

cresc

rall. *a tempo.*

changed ev-'ry hour, But here ev-'ry flow'r is u - ni-ted. I

rall. *a tempo.* *mf*

cresc.

sipped each flow'r, I changed ev-'ry hour, I sipped each flow'r, I

p *cresc.*

rall. *animato.* *a tempo.*

changed ev-'ry hour, But here ev-'ry flow'r is u - - ni-ted.

f *rall.* *animato.* *a tempo.*

NO 17. WERE I LAID ON GREENLAND'S COAST.

Duet—Polly and Macheath.

AIR—"OVER THE HILLS AND FAR AWAY"

Allegro.

MACHEATH.

senza rall. Were I.... laid on Greenland's coast, And in my arms em-

p

poco rit. *tempo.*

- braced my lass; Warm a - midst e - ter-nal frost, Too soon the half-years

poco rit. *tempo.* *p*

POLLY.

night would pass. Were I.... sold on In-dian soil, Soon as the burning

p

simile.

day was closed, I..... could mock the sul-try toil When on my charmer's

poco rit. *a tempo.*

p *poco rit.* *a tempo.*

poco rit. **MACHEATH.** **POLLY.**

breast reposed. I would love you all the day, Ev-'ry night would kiss and play,

gradually slower.

poco rit. *p* *gradually slower.* *espress.*

MACHEATH. *rall.* *a tempo.*

If with me you'd fond-ly stray O-ver the hills and far a-way.

rall. *p* *a tempo.*

POLLY.

Were I..... sold on In-dian soil, Soon as the burn-ing day was closed,

MACHEATH.

Were I laid on Greenland's coast, And in my arms em-braced my lass;....

mf

I could mock the sultry toil, When on my charmer's
Warm amidst eternal frost, Too soon the half-year's

poco rit. breast re-posed. *Slightly Slower. espress.* Ev'ry night would
poco rit. night would pass. I would love you all the day,

MACHEATH. *rall* BOTH. *a tempo.*
kiss and play, If with me you'd fondly stray O-ver the hills and

far a-way... *accelerando.* *cresc.* *ff*

Nº 18. O WHAT PAIN IT IS TO PART.

Duet-- Polly and Macheath.

AIR—"GIN THOU WERT MY AIN THING"

Andante affettuoso.

Piano introduction in B-flat major, 4/4 time. The music is marked *p* (piano) and *rall.* (rallentando). It features a melody in the right hand and a supporting bass line in the left hand.

POLLY:

a tempo.

Oh! what pain it is to..... part! Can I..... leave thee,

Can I..... leave thee? Oh what pain it is to..... part! Can thy

poco più animato.

Pol-ly e - ver leave..... thee? But lest death my love should thwart, And

mf poco più animato

poco allarg. **Tempo I.**

bring thee to the fa - tal.... cart, Thus I tear thee from my

Tempo I. *espress.*

poco allarg. *p*

bleed - ing heart! Fly hence, and let me leave.... thee.

mf **POLLY.**

MACHEATH. *poco più animato.*

Lest death my love, my

But lest death my love should thwart, Lest death my love, my

mf

Tempo I.

love should thwart, I tear thee from my bleed - ing heart! Fly

espress.

love should thwart, I tear thee from my bleed - ing heart! Fly

Tempo I. *f*

hence and let me leave..... thee, Fly hence and let me

hence and let me leave..... thee, Fly hence and let me

a tempo *rall.*

RH *L.H.* *ff* *a tempo* *rall.*

leave thee. thee.

leave..... thee. *More and more passionately.*

p *a tempo.*

ff

p *rall.* *p* *pp*

ACT II.- SCENE I.

N^o. 19. A TAVERN NEAR NEWGATE.

Filch and Chorus.

AIR.—“FILL EVERY GLASS”

Allegro.

mf

f

FILCH.

Fill ev - 'ry glass, for

lightly.

wine in - spires us And fires us with cour - age, love and joy.

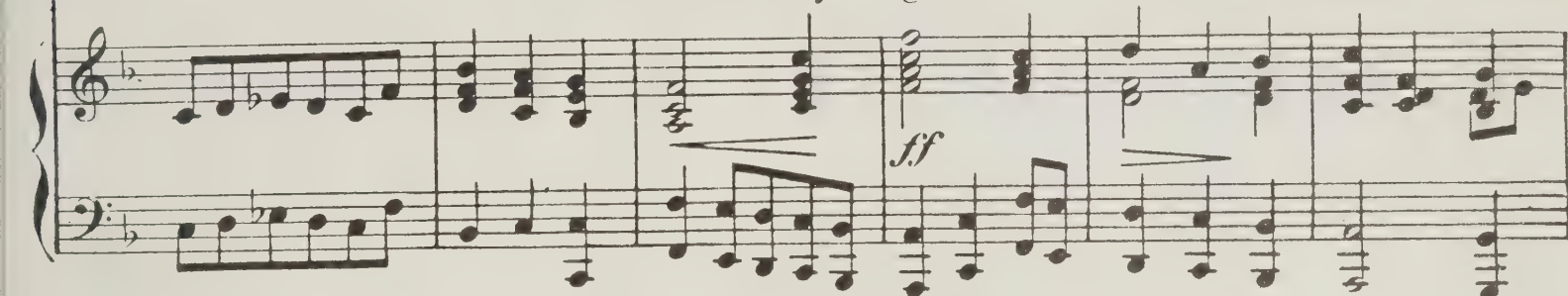
marcato.

*f* CHORUS.*ff*

Fill ev-'ry glass, for wine in - spires us, And fires us with

*f**ff*

Fill ev - 'ry.... glass, for wine in-spires with

ff

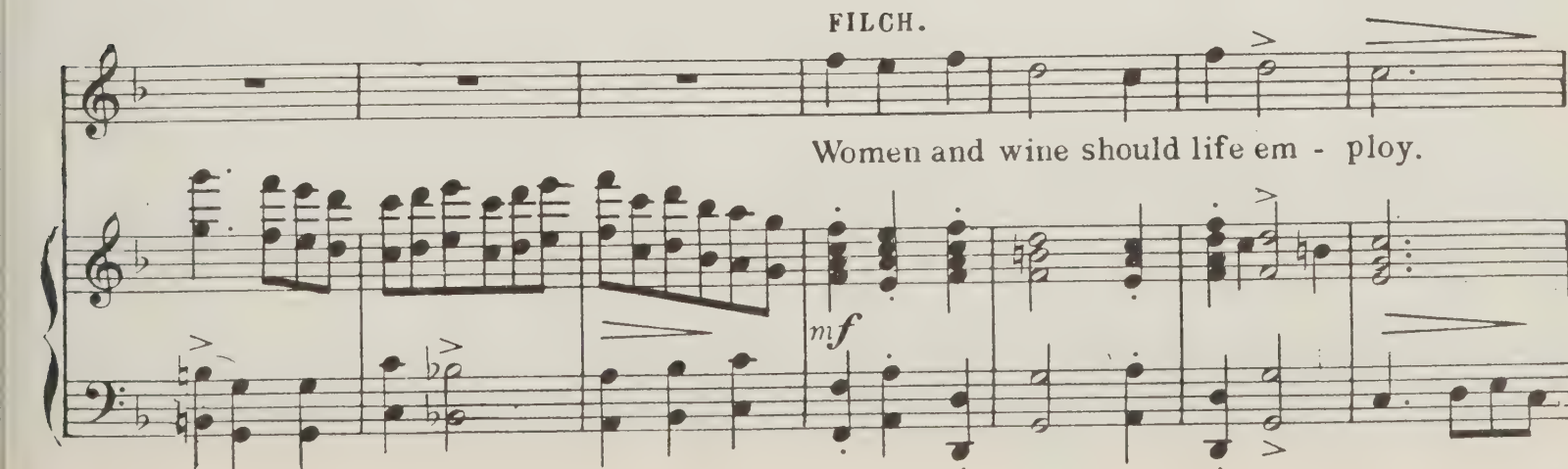
cour - age, love and joy.

cour-age, love and joy.



FILCH.

Women and wine should life em - ploy.

mf

Is there aught else on earth de - sir - ous? Fill ev - 'ry glass, for

p

wine in - spires us And fires us with cour - age, love and joy.

CHORUS.

Women and wine should life em - ploy. Is there aught

Women and wine should life em - - ploy.

mf *p*

FILCH.

Fill ev-'ry glass, for wine in -
 else on earth des-ir-ous? Fill ev-'ry glass for wine in -
 Is there aught else on earth des-ir-ous? wine in -

The first system of the musical score for 'FILCH.' consists of three staves. The top staff is a single melodic line in G major, starting with a half rest and then a series of eighth notes. The middle and bottom staves are a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand. Dynamics include *f* (forte) and accents.

-spires us And fills us with cour-age, love and joy.
 -spires us And fills us with cour-age, love and joy.
 -spires us And fills us with cour-age, love and joy.

The second system of the musical score continues the melody and accompaniment. It includes three staves with lyrics. The tempo markings *rall.* (rallentando) and *a tempo.* (return to tempo) are used to indicate changes in the music's pace. Dynamics include *f* (forte) and accents.

ff *a tempo. boisterously.*

The third system of the musical score features a more complex piano accompaniment. The top staff has a melodic line with many beamed sixteenth notes, while the bottom staff has a more active bass line. The tempo marking *a tempo. boisterously.* suggests a return to the original tempo with increased energy. Dynamics include *ff* (fortissimo) and accents.

NO 20. FILL EVERY GLASS.

Filch and Chorus.

Allegro.

FILCH.

Fill ev-'ry

lightly.

glass, for wine in - spires us And fires us with cour - age, love and

joy.

CHORUS.

Fill ev-'ry glass, for wine in - spires us And fires us with

Fill ev -'ry glass, for wine in - spires with

FILCH.

cour - age, love and joy. Women and wine should life em -
 cour - age, love and joy.

The first system of the musical score for 'FILCH.' consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, featuring a steady bass line and chords in the right hand. The lyrics are 'cour - age, love and joy. Women and wine should life em -' on the first line and 'cour - age, love and joy.' on the second line.

- ploy. Is there aught else on earth de - si - rous? Fill ev'ry
 - ploy.

The second system continues the musical score. The vocal staves have the lyrics '- ploy. Is there aught else on earth de - si - rous? Fill ev'ry' and '- ploy.'. The piano accompaniment continues with similar harmonic support. A piano dynamic marking 'p' is visible in the piano part.

glass, for wine in - spires us And fires us with cour - age, love and
 glass, for wine in - spires us And fires us with cour - age, love and

The third system of the musical score. The vocal staves have the lyrics 'glass, for wine in - spires us And fires us with cour - age, love and' and 'glass, for wine in - spires us And fires us with cour - age, love and'. The piano accompaniment continues with chords and a moving bass line.

CHORUS.

joy *f* Wo-men and wine should life em - - ploy.
 Wo-men and wine should life em - - ploy.....
 joy *f*

The chorus section of the musical score. It begins with the word 'joy' and a forte dynamic marking 'f'. The vocal staves have the lyrics 'Wo-men and wine should life em - - ploy.' and 'Wo-men and wine should life em - - ploy.....'. The piano accompaniment features a strong harmonic foundation with chords and a steady bass line. The section ends with a final chord and a fermata over the last note.

Is there aught else on earth de - si - rous? Fill ev-'ry glass for

Is there aught else on earth de - si - rous?

p

FILCH. /

wine in - spires us And fires us with cour - age, love and joy.....

wine in - spires us And fires us with cour - age, love and joy.....

wine in - spires us And fires us with cour - age, love and joy.....

rall. *ff* *a tempo.*

rall. *ff* *a tempo.*

rall. *ff* *a tempo.*

rall. *ff* *marcato*

.....

.....

.....

.....

NO 21. LET US TAKE THE ROAD.

45

Filch and Chorus.

In quick march time.

AIR.—MARCH FROM "RINALDO"—HANDEL.

FILCH. *gaily.*

Let us take the road. Hark! I hear the.... sound of

cresc.

coach - es! The hour of at-tack ap - proaches, T'your arms brave boys and

load! See the ball I hold! Let chem - ists toil like

ass - es, Our fire their fire sur - pass - es, And turns all.... our lead to

gold. CHORUS. *f* Let us take the road. *p* Hark! I *p* hear the sound of

Let us take the road..... Hark! the sound of

coach - es! The hour of attack ap - proach - es, T'your arms, brave boys and

coach - es! The hour of attack ap - proach - es, T'your arms, brave boys and

load! *f* See the ball I hold! Let

load! to your arms! to your arms! to your arms!

chem - ists toil like ass - es, Our fire their fire sur -

Let chem - ists toil like ass - es, Our fire their fire sur -

- pass - es, And turns all our lead to gold.

- pass - es, And turns all our lead to gold.

ff

(cheer) (cheer) (cheer) *mf* Hark! I

(cheer) (cheer) (cheer) Let us take the road. Hark! I

hear the sound of coach - es, The hour of at - tack ap -

hear the sound of coach - es, The hour of at - tack ap -

-proach - es, T'your arms brave boys and load. *p* See the

-proach - es, T'your arms brave boys and load. *p* See the

dying away.

ball I hold! Let chem - ists toil like ass - es.....

ball..... I..... hold!.....

pp

dim.

NO. 22. IF THE HEART OF A MAN.

Macheath.

AIR—"WOULD YOU HAVE A YOUNG VIRGIN," &c,

Allegretto.

p

If the heart of a man is de - pressed with cares, The

p

mist is dis-pelled when a wo-man ap-pears; Like the notes of a fid-dle, she

sweet - ly, sweet - ly Rai - ses our spirits and charms our ears.

Ro - ses and li - lies her cheeks dis-close, But her ripe lips are more

sweet than those. Press her, Ca-ress her, With bliss-es Her kiss-es Dis-

- solve us in pleasure and soft re-pose. Ro - ses and li - lies her

cheeks dis-close, But her ripe lips are more sweet than those,

poco a poco rall. *a tempo rall. molto*

Press her, Caress her, With blisses Her kisses Dis-solve us in pleasure and soft re-pose.

poco a poco rall. *p a tempo* *rall. molto*

No 23.

MUSIC TO DIALOGUE. (F. A.)

Andantino grazioso.

pp *rall.* *pp*

NO 24. YOUTH'S THE SEASON.

Chorus and Dance — Ladies of the town and Macheath.

AIR — COTILLON

Allegretto grazioso.

SOP. *p*

CHORUS.

CONTR. *p*

1. Youth's the sea-son made for joys,
2. Let us drink and sport to-day,

1. Youth's the sea-son made for joys,
2. Let us drink and sport to-day,

MACHEATH.

1. Love is then our
2. Ours is not to -

She a-lone who that em-ploys,
Love with youth flies swift a-way,

She a-lone who that em-ploys,
Love with youth flies swift a-way,

du - ty.
- mor - row.

Well deserves her beau - ty.
Age is nought but sor - row.

Let's Dance be..... gay, While we..... may,
and sing, Time's on the wing,

Let's Dance be and gay, While we on the may,
sing, Time's on the wing,

p

Beau-ty's a flow'r, des - pised in de-cay, Youth's the sea - son
Life ne-ver knows the re - turn of Spring. Let us drink and

Beau-ty's a flow'r, des - pised in de-cay, Youth's the sea - son
Life ne-ver knows the re - turn of Spring. Let us drink and

Beau - ty's des - pised in de-cay, Youth's the sea - son
Life ne-ver knows the re - turn of Spring. Let us drink and

p

made for joys, Love is then our du - - ty.
sport to - day, Ours is not to - mor - - row.

made for joys, Love is then our du - - ty.
sport to - day, Ours is not to - mor - - row.

made for joys, Love is then our du - - ty.
sport to - day, Ours is not to - mor - - row.

f *ritardando.*

f *ritardando.*

DANCE. (VARIATION. F. A.)

Flute

Flute part (treble clef) and Piano accompaniment (grand staff). The Flute part begins with a *p* (piano) dynamic. The Piano accompaniment also starts with a *p* dynamic. The music is in 2/4 time and features a dance-like melody with eighth and sixteenth notes.

Obue.

Oboe part (treble clef) and Piano accompaniment (grand staff). The Oboe part begins with a *p* (piano) dynamic. The Piano accompaniment continues with a *p* dynamic. The melody in the Oboe part is more active, featuring many sixteenth notes.

Piano accompaniment (grand staff). The music continues with a *p* (piano) dynamic. The bass line is more prominent, featuring a steady eighth-note pattern.

Piano accompaniment (grand staff). The music begins with a *f* (forte) dynamic, then transitions to a *p* (piano) dynamic. The texture is dense with many chords and moving lines.

Piano accompaniment (grand staff). The music features a *marcato.* (marked) section with a *f* (forte) dynamic, followed by a *rall.* (rallentando) section with a *mf* (mezzo-forte) dynamic. The piece concludes with a *f* (forte) dynamic. The tempo and dynamics change significantly in this section.

No 25. WHY HOW NOW, MADAM FLIRT?

Duet— Molly Brazen and Mrs Vixen.

AIR.—“GOOD MORROW, GOSSIP JOAN?”

Allegro.

MOLLY.

Why how now, Ma-dam

Flirt? If..... you thus must chatter,

And are for fling-ing dirt,.....

..... Let's see who best can spat - - ter, Ma - dam

Mrs VIXEN.

Why how now sau-cy jade? Sure

Flirt!

(To MACHEATH.)

..... the wench is tip-sy! How can you see me made.....

..... The scoff of such a gip - - sy?

(To MOLLY).

sau - cy jade!

NO. 26. BEFORE THE BARN-DOOR CROWING.

Jenny Diver and Ladies' Chorus.

AIR.—“ALL IN A MISTY MORNING”

Allegro vivace.

JENNY.

Be - fore the barn-door

crow - ing, The.... cock by hens at - ten - ded, His....

eyes a - round him throw - ing, Stands for a - while sus -

- pen - ded, Then one he sin - gles from the crew, and....

cheers the hap - py hen; With "how d'you do?" and

f *p*

1. CHORUS. 2.
 "how d'you. do?" and "how d'you do?" a - gain. *f* Be - gain.

DANCE. (Variation, F. A.)

legato.

più p

crescendo.

accelerando. *ff*

Nº 27. AT THE TREE I SHALL SUFFER.

Macheath.

Andante.

AIR.—“WHEN FIRST I LAID SIEGE TO MY CHLORIS.”

The Andante section consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of whole notes. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It begins with a forte (*f*) dynamic and a *pesante* marking. The accompaniment features a steady eighth-note bass line and chords in the right hand. A crescendo marking *gradually more* is placed over the final two measures of the piano part.

Allegretto.

The first part of the Allegretto section includes the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are "At the tree I shall suf-fer with plea-sure, At the". The piano accompaniment is in grand staff with a key signature of one sharp (F#) and a 6/8 time signature. It starts with a piano (*p*) dynamic and a *lightly and quickly.* marking. The accompaniment features a steady eighth-note bass line and chords in the right hand.

The second part of the Allegretto section includes the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are "tree I shall suf-fer with plea-sure. Let me go where I will, In". The piano accompaniment is in grand staff with a key signature of one sharp (F#) and a 6/8 time signature. It continues with a steady eighth-note bass line and chords in the right hand.

The third part of the Allegretto section includes the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are "all kinds of ill, I shall find no such fu-ries as these are. Let me". The piano accompaniment is in grand staff with a key signature of one sharp (F#) and a 6/8 time signature. It continues with a steady eighth-note bass line and chords in the right hand.

go where I will, In all kinds of ill, I shall find no such fu-ries as

these are.

poco allargando

mf

Andante.

f

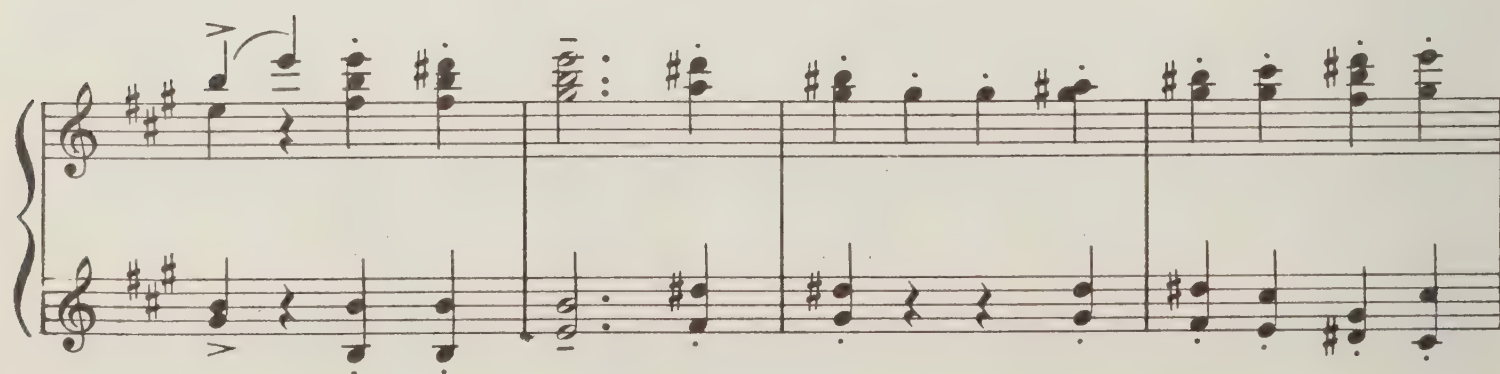
p

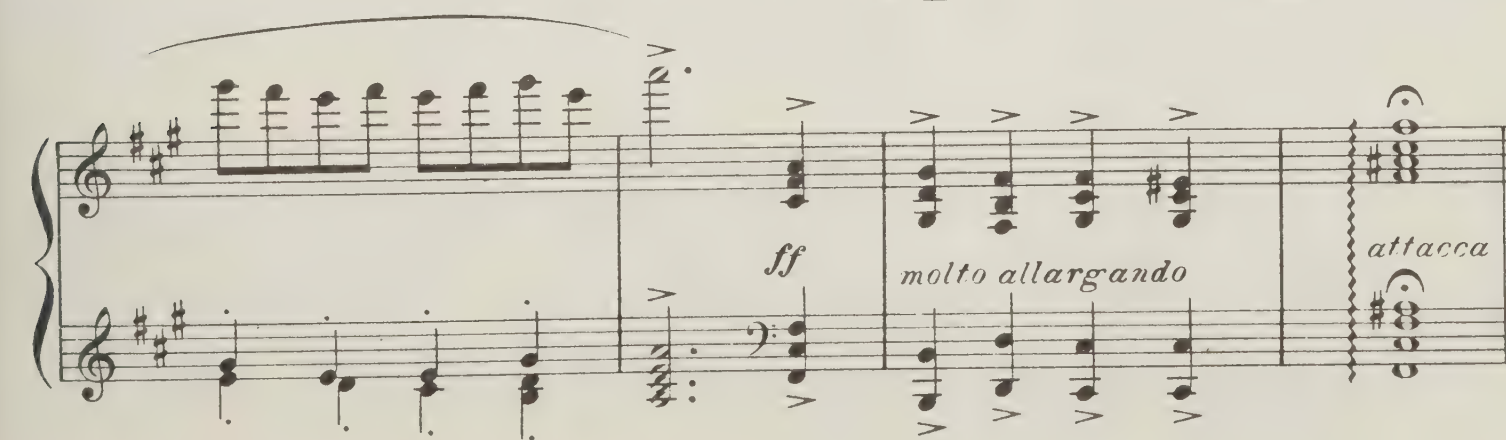
№ 28. INTERLUDE.

Allegro vivace.

F. A.

f





Allegro vivace.

This musical score is for a piano piece in 3/4 time, marked 'Allegro vivace'. The key signature has two sharps (F# and C#). The score is written for piano with a grand staff (treble and bass clefs). It consists of six systems of music. The first system begins with a forte (*f*) dynamic. The second system ends with a *dim.* (diminuendo) marking. The third system begins with a piano (*p*) dynamic. The fourth system contains a *marc.* (marcato) marking. The fifth system contains *f* (forte) and *mp* (mezzo-piano) markings. The sixth system contains *f* (forte) and *p* (piano) markings. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. There are also dynamic markings like *f*, *p*, *mp*, and *dim.* throughout the piece.

sempre *p*

f marc. *mp*

f *mp*

p

r. h. l. h.

stacc. *p*

Ad. *

SCENE II.

Nº 29. NEWGATE PRISON.

Slowly, but rhythmically.

F. A.

Nº 30. MAN MAY ESCAPE FROM ROPE AND GUN.

Macheath.

AIR—"COURTIERS, COURTIER, THINK IT NO HARM."

Andante.

Man mayes - cape from . rope and gun; Nay, some have out lived the Doc - tor's pill; Who

takes a wo - man must be un - done, That ba - si - lisk is sure to kill.

mf *rall.* *pp*

a tempo. poco animato. *ten.*

The fly that sips trea - cle is lost in the sweets, So

a tempo. poco animato. *p*

slower.

he that tastes wo - man, wo - man, wo - man, He that tastes espress

rall. **Tempo I.** *lingering.*

wo - man, ru - in... meets.

rall. *pp* *mf*

pp *rall.* *pp*

Nº 31. THUS WHEN A GOOD HOUSEWIFE SEES A RAT.

Lucy.

AIR.-"A LOVELY LASS TO A FRIAR CAME."

Allegro.

PIANO.
(Simplified
version.)

The musical score is written in 2/2 time and B-flat major. It consists of a piano accompaniment and a vocal line. The piano part begins with a series of chords and eighth notes, marked with accents and a forte (*f*) dynamic. The vocal line enters with a melody marked mezzo-forte (*mf*). The lyrics are: "Thus when a good house-wife sees a rat In her trap in the morn-ing ta - ken, With". The piano accompaniment continues with a steady rhythm, featuring a right-hand section with a forte (*f*) dynamic and a left-hand section with a piano (*p*) dynamic. The score concludes with a final chord in the piano part.

Thus when a good house-wife sees a rat In her

trap in the morn-ing ta - ken, With

pleasure her heart goes pit - a - pat, In re - venge for her loss of

ba - con, Then she throws him to the dog or cat, To be wor - ried, crushed and

sha - ken, Then she throws him to the dog or cat, To be wor - ried, crushed and

sha - - - - ken.

NO 32. THUS GAMESTERS UNITED IN FRIENDSHIP ARE FOUND.

Duet. Peachum and Lockit.

AIR:—"PACKINGTON'S POUND."

Allegro moderato.

PEACHUM.

Rather heavily and deliberately

Thus

LOCKIT.

game-sters u - ni - ted in friendship are found Though they know that their in - dus - try

PEACHUM.

LOCKIT.

all is a cheat: They flock to their prey at the dice-box' - s sound And

PEACHUM.

join to pro-mote one - a - no - ther's de-ceit. But if by mis-hap, They

LOCKIT.

fail of a chap, To keep in their hands they each o-ther en-trap. Like

p *mf*

PEACHUM. LOCKIT.

pikes lank with hun-ger, who miss of their ends They bite their com-pan - ions, and

PEACHUM. *mf*

LOCKIT.

But if by mis - hap They fail of a chap, To

prey on their friends. If by mis - hap They fail of a

marc. *mf* *mf marc.*

f

keep in their hands they each o-ther en-trap, Like pikes lank with hun-ger who

chap, they each o-ther en-trap. Like pikes who

p *f*

molto rall. *f*

miss of their ends, They bite their com-pan-ions and prey on their friends.

miss of their ends, They bite... and prey on their friends.

molto rall. *f*

a tempo

DANCE. (F. A.)

sfz *f*

p *cresc.*

f

NO. 33. YOU'LL THINK ERE MANY DAYS ENSUE.

71

Lockit.

Moderato.

AIR.—“HOW SHOULD I YOUR TRUE LOVE KNOW?”

First system of the musical score for 'You'll think ere many days ensue'. It features a vocal line and a piano accompaniment in 4/4 time. The key signature has one flat (B-flat). The lyrics are: 'You'll think ere ma-ny days en-sue, This sen-tence not se-vere;'. The piano part includes dynamic markings *f* and *mf*.

Second system of the musical score. The lyrics are: 'I hang your hus-band, child, 'tis true, But with him hang your care. Twang dang'. The piano part includes dynamic markings *f* and *mf*.

(added, F. A.)

Third system of the musical score, marked '(added, F. A.)'. The lyrics are: 'dil-lo dee, Der-ry der-ry i - do, a-do, i-do, Derry, derry i - do, a-do dee.'. The piano part includes dynamic markings *f* and *mf*.

NO. 34. THUS WHEN THE SWALLOW.

Polly.

AIR.—“ALL IN THE DOWNS.”

Moderato.

espr.

First system of the musical score for 'Thus when the swallow'. It features a vocal line and a piano accompaniment in 3/4 time. The key signature has two sharps (F# and C#). The lyrics are: 'Thus when the swal - low seek - ing...'. The piano part includes dynamic markings *p* and *espr.*.

Second system of the musical score. The lyrics are: 'prey, With - in the sash is closely pent, His'. The piano part includes dynamic markings *p* and *espr.*.

con-sort, with be-moan-ing lay. With-out,..... sits pi-ning

for the e-vent. Her chatt'ring lov-ers all a-round her

skim, She heeds them not, poor bird, her soul's with him.

Her chatt'ring lov-ers all..... a-round her skim,

She heeds them not,..... poor bird, Her soul's with him.

NO 35. HOW HAPPY COULD I BE WITH EITHER.

73

Macheath.

AIR.—“HAVE YOU HEARD OF A FROLICSOME DITTY?”

Moderato.

How hap - py could I be with eith - er, Were

t'o - ther dear charm - er a - way! But while you thus tease me to - geth - er, To.

neither a word will I say; But {Tol - de - rol lol - de - rol lad - dy, Tol
lol -

lol - de - rol lol - de - rol lay, Tol..... lol - de - rol, lol - de - rol lad - dy, Tol

lol - de - rol, lol - de - rol lay. Tol - - lol - de - rol, lol - de - rol lay.

N^o 36. I'M BUBBLED, I'M BUBBLED.

Duet.— Polly and Lucy.

AIR.—"IRISH TROT"

Vivace.

The first system of the musical score is for the song "I'm Bubbled, I'm Bubbled". It features a duet for Polly and Lucy. The music is in 6/8 time, with a key signature of two sharps (F# and C#). The tempo is marked "Vivace". The piano accompaniment is marked "poco f" and "p". The lyrics are: "I'm bubbled, oh! how I am troubled, I'm bubbled, bam-".

The second system of the musical score continues the duet. The lyrics are: "My dis - tress-es are doubled. I'm bubbled, -boozled and bit. I'm bubbled, Oh!". The piano accompaniment continues with the same tempo and key signature.

The third system of the musical score concludes the duet. The lyrics are: "bamboozled and bit. When you come to the tree should the how I am troubled, My distresses are doubled." The piano accompaniment continues with the same tempo and key signature.

hangman re - fuse, These fingers with pleasure could fas - ten the noose.

When you

come to the tree should the hangman refuse, These fingers with pleasure could fasten the noose.

I'm

(added, F. A.)

My fin - gers with pleasure, My

fas - ten the noose. My fin - gers with pleasure, My

fingers with pleasure could fas - ten the noose.

fingers with pleasure could fas - ten the noose.

No 37. CEASE YOUR FUNNING.

Polly.

AIR.—“CONSTANT BILLY.”

Allegretto.

Easily and gracefully.

p

Cease your funning; Force or cunning

Nev - er shall my heart tra-pan. All these sal-lies

Are but mal-ice To se-duce..... my con-stant man.

Note. In performance, this air is sung in the key of A.

H. 10117.

2nd time. *pp*

'Tis most cer-tain, By their flirt-ing Wo - men oft..... have

pochettino rall.
2nd. time *cresc.**a tempo*

en - vy shown. Pleas'd to ru - in Oth - ers woo - ing,

pochettino rall.
2nd. time *cresc.**a tempo**espr.*1
ne - ver hap - py in..... their own.2 *rall.*
ne - ver hap - py*rall.**a tempo.*in their own.
*a tempo.**rall.**p*

Nº 38. ENSEMBLE:- NO POWER ON EARTH.

Polly, Lucy, Peachum and Lockit.

AIR - "IRISH HOWL"

Andante.

POLLY.

No

semplice.

pow'r on earth can e'er di-vide The knot that sa - cred love hath tied. When

poco rit.

pa - rents draw a-against our mind, The true love's knot they fas - ter bind.

a tempo.

piu f

Ho ho rah in am - bo - rah,..... Ho an ho der - ry,

(sobbing)

allargando. *a tempo.*

Hi an hi der-ry, Hoo, hoo, der-ry der-ry der-ry der-ry

f *allargando.* *a tempo.*

PEACHUM (*Mocking her*)
Più animato.

am - bo - rah,..... Ho ho ra in

f *Più animato.*

accel **LOCKIT.** **PEACHUM.**

am - bo - rah,..... Ho an ho derry, Hi an hi derry,

accel.

POLLY. *allargando* *a tempo.*

Hoo, hoo, der - ry der - ry der - ry der - ry

f *allargando* *a tempo.*

+ The original tune ends here. F. A.

POLLY.

accelerando to end.

am-bo-rah.....

Hoo,.....

LUCY.

Derry derry derry derry am - bo - rah.....

PEACHUM.

cresc.

derry derry derry derry am - bo - rah,.....

LOCKIT.

derry derry derry derry

*accelerando to end.**cresc.**bursts into tears.*

hoo,..... hoo,..... hoo,.....

bursts into tears.

Hoo,..... hoo,..... hoo,.....

shouts — Hoo!

am-bo-rah.....

shouts — Hoo!

am-bo-rah,.....

am-bo-rah.....

Allegro molto.*cresc.*

Nº 39. MELODRAMA.

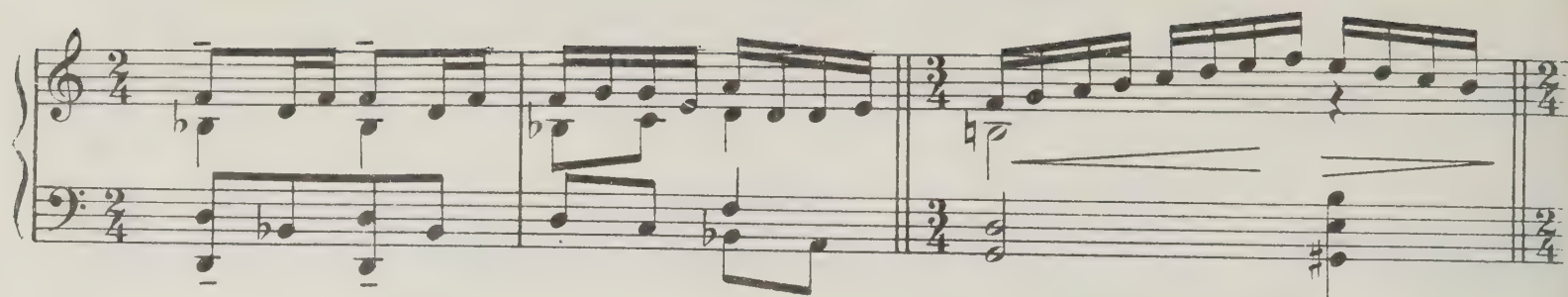
81

The escape of Macheath.

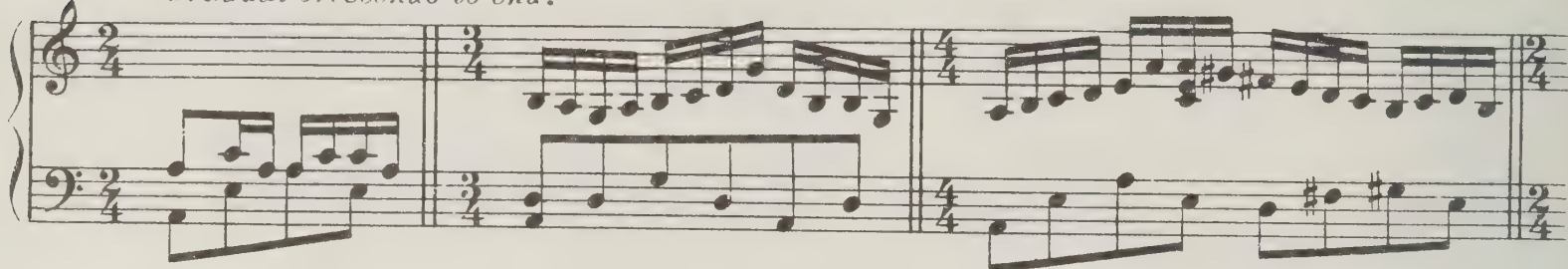
F. A.

Allegro molto.

The musical score is written for piano and consists of two systems, each with a treble and bass staff. The tempo is marked 'Allegro molto.' The key signature is one sharp (F#). The score includes various time signatures: 2/4, 3/4, 4/4, 5/4, and 3/2. Dynamic markings include *pp* (pianissimo), *poco più cresc.* (poco più crescendo), and *mf* (mezzo-forte). The score is characterized by rapid sixteenth-note passages in the treble and more rhythmic, often dotted or eighth-note patterns in the bass. The piece concludes with a final cadence in 2/4 time.



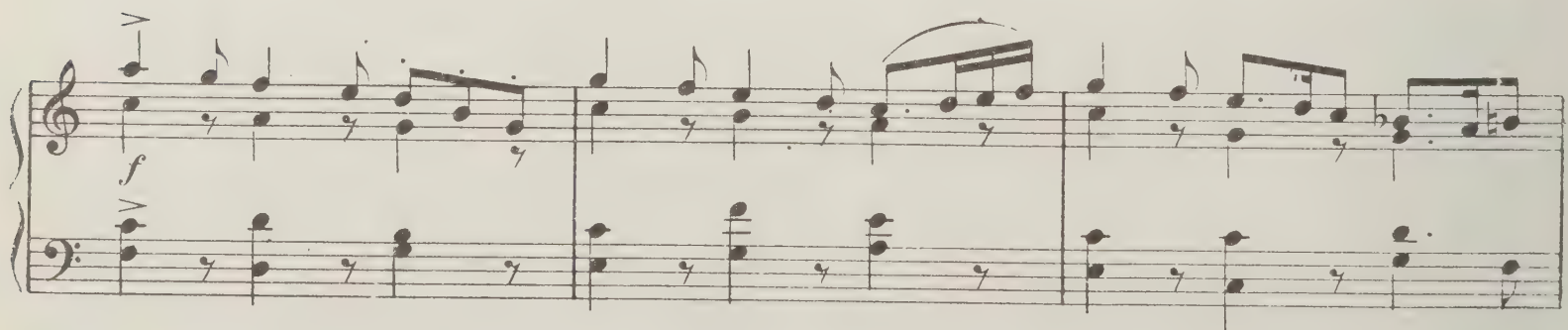
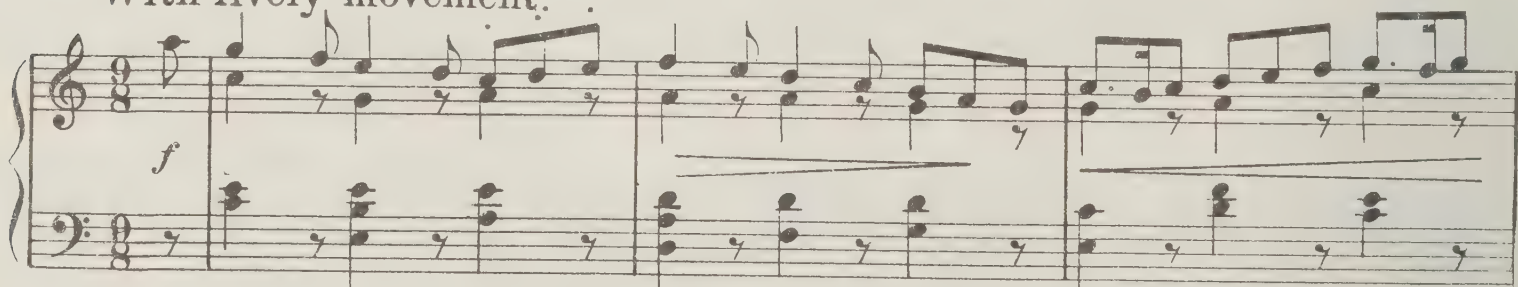
Gradual crescendo to end.



ACT. III. SCENE I.
No 40. A GAMING HOUSE.
Tenor Solo, Chorus and Dance.

FOUNDED ON.—"OLD SIR SIMON THE KING." (F. A.)

With lively movement.



TENOR SOLO.

In a hu-mour I was of late, As

ma - ny good fel - lows be, To think of no mat-ters of state, But to

seek for good com - pa - ny That best..... might suit..... my mind, So I

tra - velled up..... and down, No com - pa - ny could I find till I

CHORUS (TENORS)

came to the sight of the Crown. For drink - ing will make a man quaff, And

(BASSES.)

quaf-fing will make a man sing, And sing-ing will make a man laugh, and

Says old Sir Si-mon the King, Says old Sir Si-mon the King, With his
laugh-ing long life doth bring,

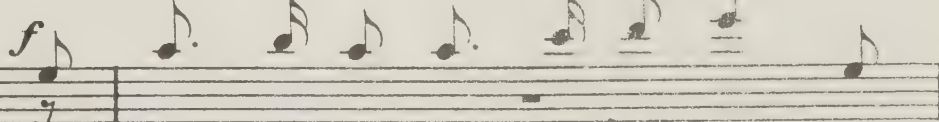
ale-dropt hose and his Malm-sey nose, Sing hey ding a ding a ding ding.

DANCE.

mf



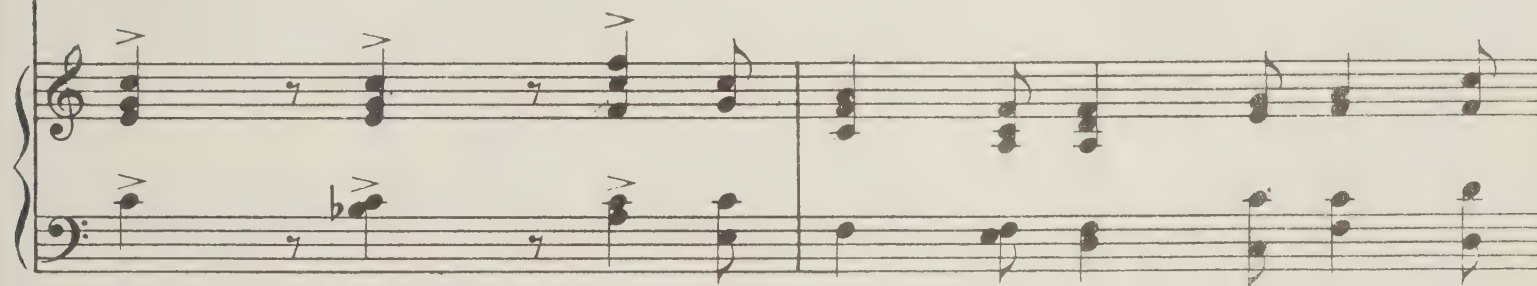
CHORUS.



For drink - ing will make a man quaff, And



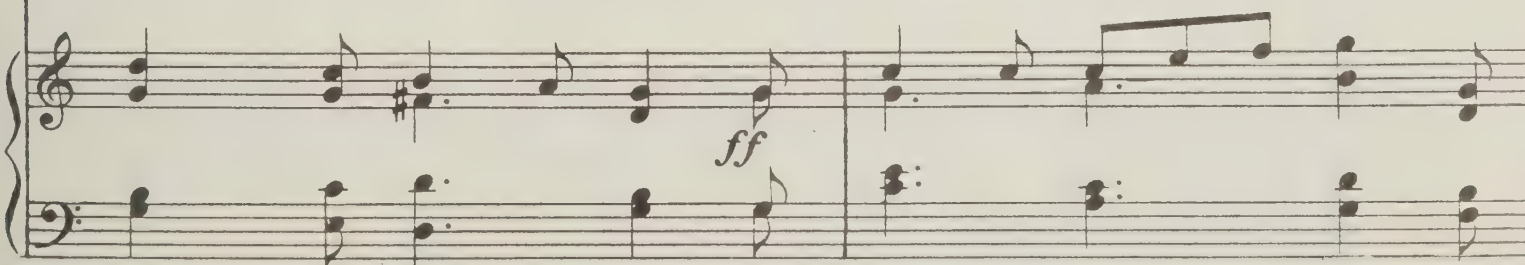
quaf - fing will make a man smg, And sing - ing will make a man laugh, And



Says old Sir Si - mon the King, Says



laugh - ing long life doth bring,



old Sir Si-mon the King, With his ale-dropt hose and his Malm-sey nose, Sing

hey ding a ding a ding ding.

DANCE.

mf

f

mf

f

ff

broadly

The musical score is written for voice and piano. It begins with a key signature of one flat (B-flat) and a 12/8 time signature. The vocal part consists of two staves, and the piano accompaniment consists of two staves. The lyrics are: "old Sir Si-mon the King, With his ale-dropt hose and his Malm-sey nose, Sing hey ding a ding a ding ding." The score includes various musical notations such as notes, rests, and dynamic markings. The tempo and mood are indicated by the "DANCE." instruction. The score is divided into several systems, each with a key signature change and a time signature change. The key signature changes from one flat to two flats (B-flat and E-flat) and then to three flats (B-flat, E-flat, and A-flat). The time signature changes from 12/8 to 9/8 and then to 6/8. The score ends with a double bar line and a repeat sign.

Nº 41. "THE MODES OF THE COURT SO COMMON ARE GROWN."

Macheath, Filch and Chorus.

AIR - "LILLIBULERO"

Allegro moderato.

The piano introduction is in 6/8 time, marked *Allegro moderato*. It features a treble and bass staff. The treble staff begins with a *mf* dynamic and contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The introduction concludes with a final chord in the bass staff.

mf MACHEATH.

The modes of the Court so com - mon are grown,

The musical notation for Macheath's first line consists of a vocal line in the treble staff and a piano accompaniment in the bass staff. The vocal line starts with a *mf* dynamic and contains the lyrics "The modes of the Court so com - mon are grown,". The piano accompaniment features a steady eighth-note bass line and chords in the treble.

That a true friend can hard-ly be met; Friend-ship for in - terest

The musical notation for Macheath's second line continues the vocal line in the treble staff and the piano accompaniment in the bass staff. The vocal line contains the lyrics "That a true friend can hard-ly be met; Friend-ship for in - terest". The piano accompaniment maintains the same rhythmic pattern as the first line.

FILCH.

is but a loan Which they let out for what they can get. 'Tis

The musical notation for Filch's line consists of a vocal line in the treble staff and a piano accompaniment in the bass staff. The vocal line starts with a *mf* dynamic and contains the lyrics "is but a loan Which they let out for what they can get. 'Tis". The piano accompaniment features a steady eighth-note bass line and chords in the treble.

true you find some friends so kind, Who'll give you good coun-sel them-

mf

selves to de-fend, *MACHEATH. mf* They pro-mise, they pi-ty, But

In sor-row-ful dit-ty, They pro-mise, they pi-ty, But

shift you for mo-ney from friend to friend. *f* CHORUS. S. A. T. B. 'Tis true you find some

shift you for mo-ney from friend to friend.

friends so kind, Who'll give you good coun-sel them-selves to de-fend,

In

f *ff*

They pro-mise, they pi - ty, But shift you for mo - ney from

sor - row - ful dit - ty,

ff

This system contains the first two staves of music. The vocal line (treble clef) begins with a rest, then enters with a melody marked *f*, which intensifies to *ff*. The piano accompaniment (bass clef) provides a harmonic foundation, also marked *ff*. The lyrics are written below the vocal line.

ff

This system contains the second two staves of music. The piano accompaniment continues, marked *ff*. The vocal line is not present in this system.

friend to friend.

This system contains the third two staves of music. The vocal line (treble clef) has a melody marked *f*. The piano accompaniment (bass clef) continues. The lyrics "friend to friend." are written below the vocal line.

f

This system contains the fourth two staves of music. The piano accompaniment continues, marked *f*. The vocal line is not present in this system.

CHORUS. (ALL)
Whistle.

f *p*

This system contains the fifth two staves of music. The vocal line (treble clef) begins with a melody marked *f*. The piano accompaniment (bass clef) begins with a melody marked *p*. The lyrics "CHORUS. (ALL) Whistle." are written above the vocal line.

f *f*

'Tis

This system contains the sixth two staves of music. The vocal line (treble clef) continues with a melody marked *f*. The piano accompaniment (bass clef) continues with a melody marked *f*. The lyrics "'Tis" are written below the vocal line.

true you find... some friends so kind, Who'll give you good coun-sel them-

selves to de - fend, They pro-mise, they pi - ty, But
In sor - row - ful dit - ty,

shift you for mo - ney from friend to friend.

ff *f* Whistle. *f* Whistle. *p*

ALL.

f 'Tis

mf *f*

true you find some friends so kind, Who'll give you good coun-sel them -

selves to de-fend, They pro-mise, they pi-ty, But

In sor-row-ful dit-ty,

f *rallentando* *a tempo*

shift you for mo-ney from friend to friend.

ff *rallentando* *a tempo* *Vivace*

SCENE II.

Nº 42.

Incidental Music.

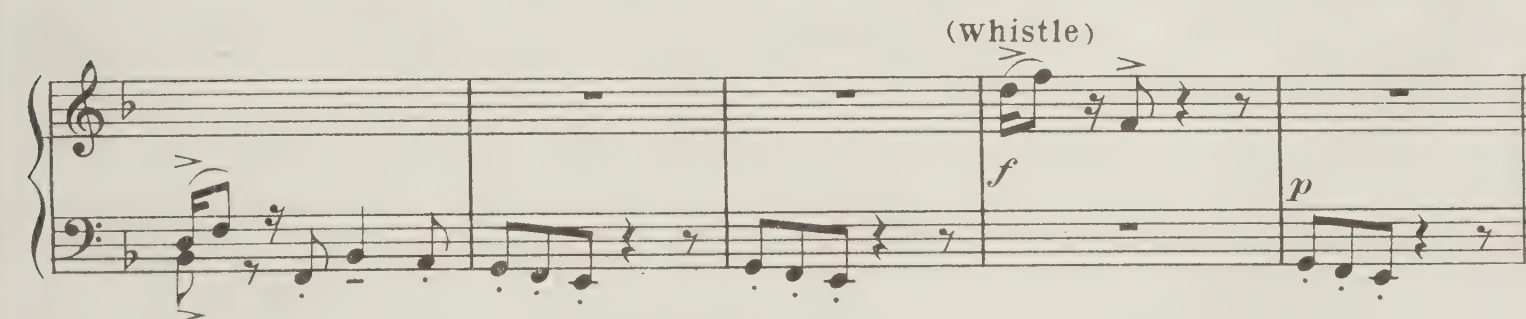
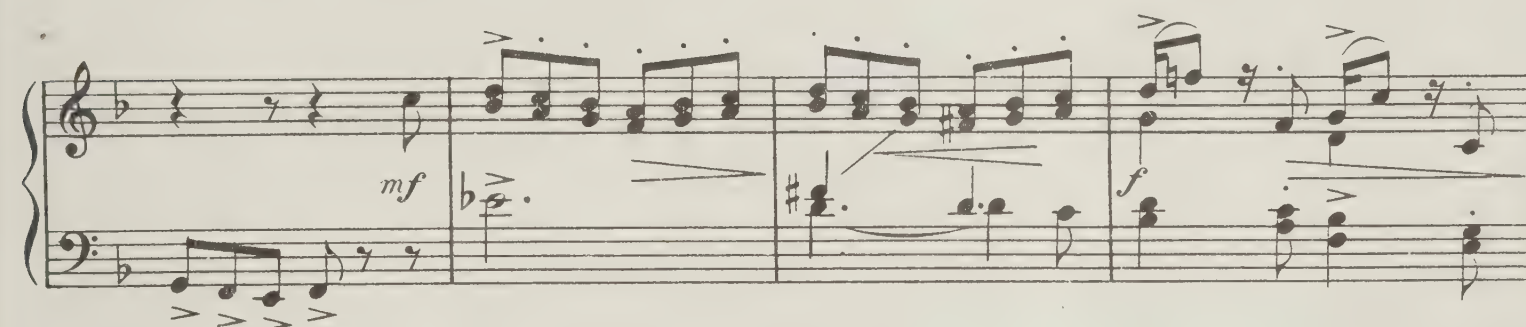
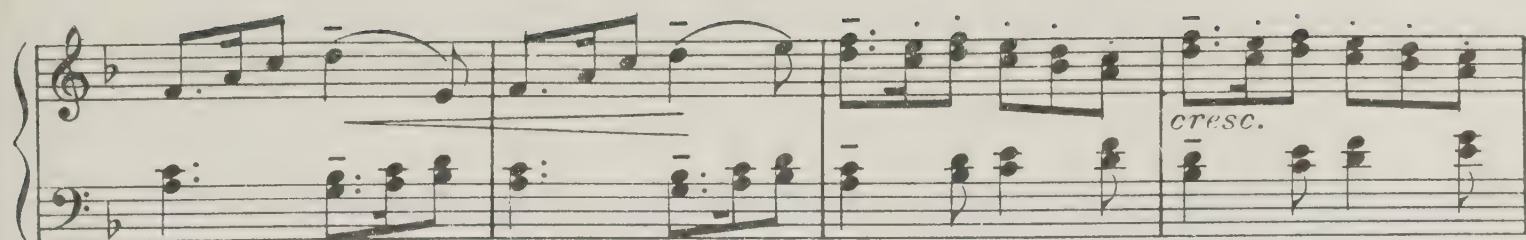
F. A.

Allegretto.

*simile**p* rhythmically

(whistle)

*cresc.**f**p**p**mf**p**f**p**simile*

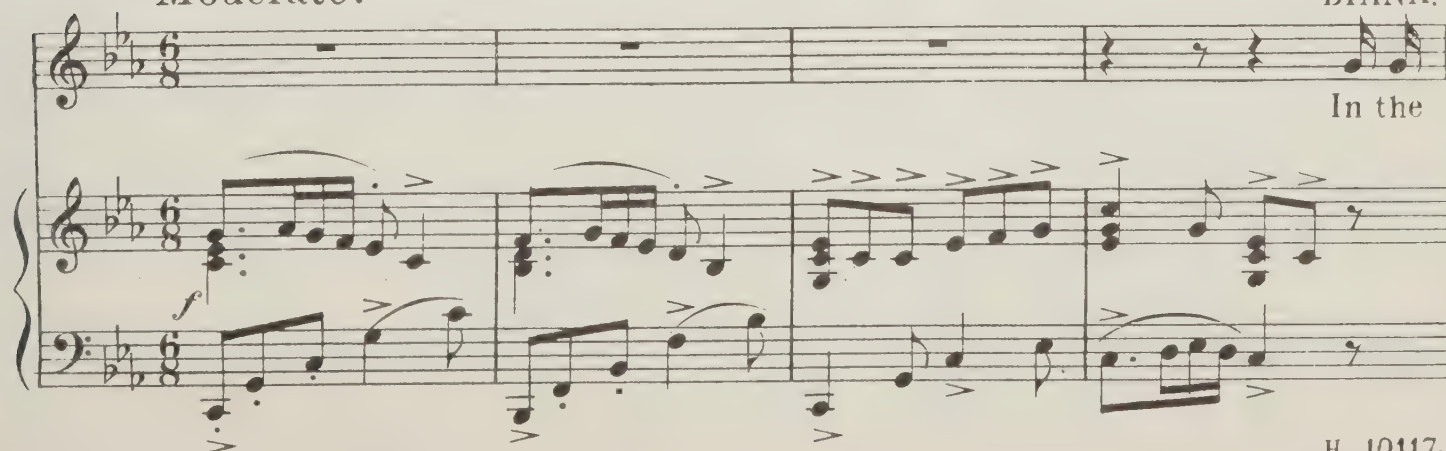


NO 43. IN THE DAYS OF MY YOUTH.

Trio — Diana Trapes, Peachum & Lockit.

Moderato.

AIR.—“A SHEPHERD KEPT SHEEP,” &c.
DIANA.



ALL.

days of my youth I could bill like a dove,
life of all mor-tals in kiss-ing should pass, Fal la la la la la

PEACHUM. LOCKIT.

lal de riddle laddy. In the days of my youth I could bill like a dove, Like a
The life of all mor-tals in kiss-ing should pass, Lip to

ALL.

spar-row at all times was rea-dy for love.
lip while you're young, then the lip to the glass. Fal de riddle lad-dy,

Fal de rid-dle laddy, Fal la la la la la la la la la laddy. Fal de riddle laddy,

1 DIANA. 2

Fal de riddle laddy, Fal la la la la la la la la laddy. The la la laddy.

Note. In performance, part of No 41 is repeated from ★ page 89, after dialogue. See Full Score.

Nº 44.

INTERLUDE.

F. A.

Quickly and rhythmically.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The tempo instruction is "Quickly and rhythmically." The score is divided into six systems, each with a piano (treble) and bass (bass) staff. The first system starts with a forte (*f*) dynamic. The second system includes a sforzando (*sfz*) marking. The third system features a piano (*p*) dynamic. The fourth system includes a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The fifth system starts with a forte (*f*) dynamic. The sixth system includes a sforzando (*sfz*) marking and ends with the instruction "attacca".

p

f *cresc.*

ff *marcato*

sfz

attacca

Andantino grazioso.

F. A.

p

p

espr.

mf

p

p

dim.

pp

rallentando molto

legato

pp

No 45.

SCENE III.

Entrance of Lucy.

Allegro moderato.

f

rall.

p

Nº 46. "I'M LIKE A SKIFF ON THE OCEAN TOST."

Lucy.

AIR.—"THE HAPPY CLOWN."

Allegro moderato.

espr. mp
I'm

f

like a skiff on the o - cean tost, Now high now low with each

p

bil - low borne, With her rud - der broke and her an - chor lost, De -

p

- sert-ed and all for - lorn. While thus I lie roll - ing and toss - ing all night, That

p

Pol-ly lies sport-ing on seas of de-light; Re-venge, re-venge, re-

-venge..... Shall ap-pease my rest-less sprite..... While thus I lie roll-ing and

toss-ing all night, That Pol-ly lies sport-ing on seas of de-light; Re

-venge, re-venge, re-venge..... shall ap-pease my rest-less

sprite. I'm -pease my rest-less sprite.

D.S. % *2. rall. molto* *a tempo*

p *rall. molto* *a tempo* *f*

D.S. %

Nº 47. COME, SWEET LASS.

Lucy.

AIR.—“COME, SWEET LASS.”

Allegro Moderato.



Come, sweet lass, Let's ba-nish sor-row

till to-mor-row, Come, sweet lass, Let's take a chirping glass.

Wine can clear The va-pours of des - pair And

make us light as air; Then drink and ba - - nish care.

Wine can clear The va-poursof des - pair And

rallentando molto

make us light as air; Then drink and ba - nish care.

NO. 48. HITHER, DEAR HUSBAND.

Duet— Polly and Lucy.

AIR—"THE LAST TIME I WENT O'ER THE MOOR?"

Moderato espressivo.

POLLY.
a tempo.

Hi - ther, dear hus - band,

Turn your eyes. LUCY. Think

Be - stow one glance to cheer..... me.

with that look, thy Pol - ly..... dies,
O..... shun me.... not.... but....

'Tis Pol - ly sues. Is
hear..... me. 'Tis Lu - cy speaks.
più f

thus true love re - qui - ted? Mine too breaks. Must
My heart is burst-ing. Must

rall. I,.... must I.... be.... slight - ed? *a tempo.*
I,.... must I.... be.... slight - ed? *lingering to the end. a tempo molto espr. pp*
f *rall.*

Nº 49. WHICH WAY SHALL I TURN ME?

103

Macheath.

AIR — "TOM TINKER'S MY TRUE LOVE"

Allegro Moderato

Quasi Allegretto

poco rit.

a tempo rhythmically.

Which way shall I turn me how can I de-

p hesitatingly *poco rit.* *a tempo p* rhythmically.

- cide? Wives, the day of our death, are as fond as a bride. One wife is too

much for most husbands to hear, But two at a time there's no mor-tal can

bear. This way, and that way, and which way I will, What would

2nd time f *cresc.* *p* *cresc.*

com - fort the one, t'o - ther wife would take ill.

1. 2.

*2nd time, Peachum & Lockit. sing with Macheath.

N^o 50. THE CHARGE IS PREPARED.

Macheath

AIR—"BONNY DUNDEE"

Moderato.

The charge is prepared; the lawyers are met, The

judg-es all rang'd a ter - ri-ble show! I go un-dis-may'd, for

death is a debt, A debt on de-mand - so take.....what I owe. Then

farewell my love-dear charmers, a-dieu. Con - tent-ed I die-'tis the bet-ter for you. Here

ends all dis-pute the rest of our lives, For this way at once I please all my wives...

rall.

rall

*a tempo.**Melody well marked.**mf*

NO. 51. HORNPIPE.

Dance of prisoners in chains.

DR. ARNE?

*Vivace.**p cresc.**cresc**p*

SCENE III.

No 52. THE CONDEMNED HOLD.

Macheath.

Andante.

AIR. — "HAPPY GROVES"

O cru - el, cru - el, cru - el case!

AIR. — "OF ALL THE GIRLS," &c.
poco animato.

Must I suf - fer this dis - grace? Of all the friends in time of

grief, When threat'ning death..... looks grim - mer,..... Not one so

sure can bring re - lief, As this best friend,..... a brim - mer....

AIR.—“DID YOU EVER HEAR OF A GALLANT SAILOR?”

(drinks.) *slightly slower.*

..... But can I leave.... my pret-ty hus - sies, With-out one

pp

AIR.—WHY ARE MINE EYES STILL FLOWING?

poco animato.

tear, or ten-der sigh? Their eyes, their lips, their bus -

- ses, Re-call my.... love,.... ah, must.... I die?

espr. *rall.* *pp*

No 53. WOULD I MIGHT BE HANG'D.

Trio.— Polly, Lucy and Macheath

AIR.—“ALL YOU THAT MUST TAKE A LEAP”

Andante serio. POLLY. *espr.* *più f*

Would I might be hang'd! To be

Andante serio. LUCY. And I would so too!

poco p *f* *p*

*In performance, this section is sung in Ab.

POLLY.

hang'd with you.....

LUCY.

My dear, with you.

MACHEATH.

O leave me to thought! I

LUCY. *poco*

No

fear! I doubt! I trem-ble! I droop! See my cour-age is out!

*poco*POLLY. *gradually back to Tempo I.**animato.*

No to-ken of love?.... Fare-

to-ken of Love?

A - dieu!

See my courage is out!

*animato.**gradually back to Tempo I.*

- well! A - dieu!

No to - ken of... love? Fare - well!

But hark! I

Bell in F.

2nd. time *pp* and unaccompanied until last chord

No to - ken of... love, A - dieu! Fare -

No to - ken of... love, A - dieu! Fare -

hear... the toll of the bell! No to - ken of... love, A - dieu! Fare -

Bell in F

1.

pp

2.

*molto rit.**ppp*

- well! But hark! I hear... the toll of the bell. No toll of the bell.

- well! But hark! I hear... the toll of the bell. No toll of the bell.

- well! But hark! I hear the toll of the bell. No toll of the bell.

Bell.

Bell.

Bell.

No 54. THUS I STAND LIKE THE TURK.

Finale.- Macheath and Chorus.

AIR. "LUMPS OF PUDDING".

Allegro moderato.

Thus I stand like the Turk, with his dox-ies a-round; From

all sides their glances his pas-sion confound; For black, brown and fair, his in-

con-stan-cy burns, And the dif-fer-ent beauties sub-due him by turns. Each

calls ferth her charms to pro-voke his de-sires; Tho' wil-ling to all, with but

one here-tires. But think of this maxim and put off your sorrow, The wretch of to-day may be.

hap - py to mor - row.

Each calls forth her charms and pro - vokes his de - sires, Tho'

Each calls forth her charms and pro - vokes his de - sires, Tho'

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with the lyrics 'hap - py to mor - row.' followed by a melodic phrase. The middle staff is a vocal line in treble clef, starting with the lyrics 'Each calls forth her charms and pro - vokes his de - sires, Tho'' followed by a melodic phrase. The bottom staff is a piano accompaniment in bass clef, starting with a forte (f) dynamic and a melodic phrase. The key signature is one flat (B-flat), and the time signature is common time (C).

will - ing to all with but one he re - tires. But think of this max - im and

will - ing to all with but one he re - tires. But think of this max - im and

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with the lyrics 'will - ing to all with but one he re - tires. But think of this max - im and' followed by a melodic phrase. The middle staff is a vocal line in bass clef, starting with the lyrics 'will - ing to all with but one he re - tires. But think of this max - im and' followed by a melodic phrase. The bottom staff is a piano accompaniment in bass clef, starting with a forte (f) dynamic and a melodic phrase. The key signature is one flat (B-flat), and the time signature is common time (C).

may be

put off all sor - row, The wretch of to - day may be hap - py to - mor - row. Each

put off all sor - row, The wretch of to day may be hap - py to - mor - row. Each

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with the lyrics 'may be' followed by a melodic phrase. The middle staff is a vocal line in bass clef, starting with the lyrics 'put off all sor - row, The wretch of to - day may be hap - py to - mor - row. Each' followed by a melodic phrase. The bottom staff is a piano accompaniment in bass clef, starting with a forte (f) dynamic and a melodic phrase. The key signature is one flat (B-flat), and the time signature is common time (C).

ALL THE PRINCIPALS.

Slightly faster.

Ah.....

Ah.....

calls forth her charms and pro - vokes his de - sires, Tho'

calls forth her charms and pro - vokes his de - sires, Tho'

Slightly faster.

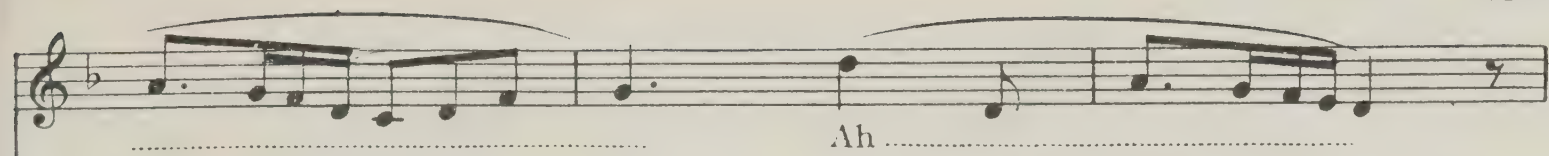
simile.

Ah..... Ah.....

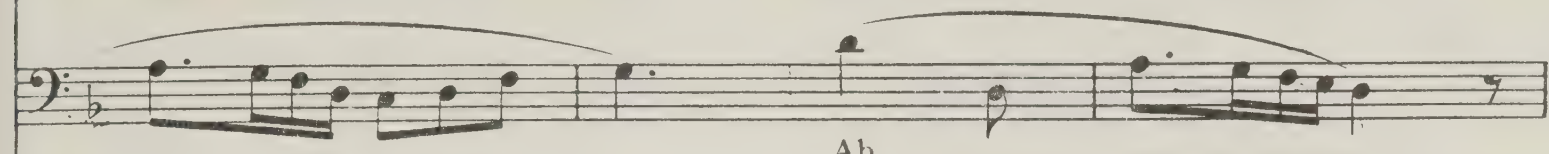
Ah..... Ah.....

will-ing to all with but one he re - tires. But think of this max-im and

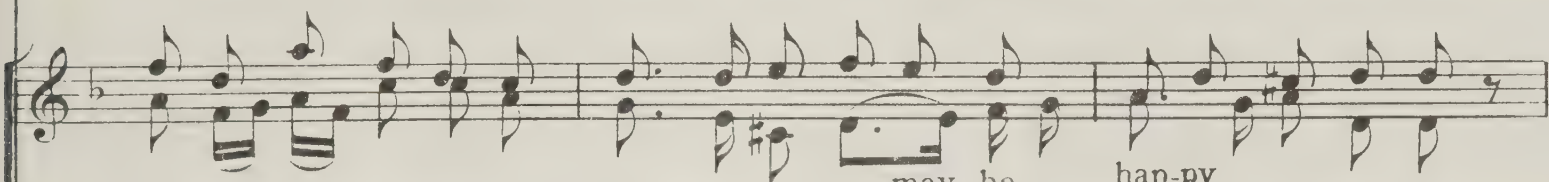
will-ing to all with but one he re - tires. But think of this max-im and



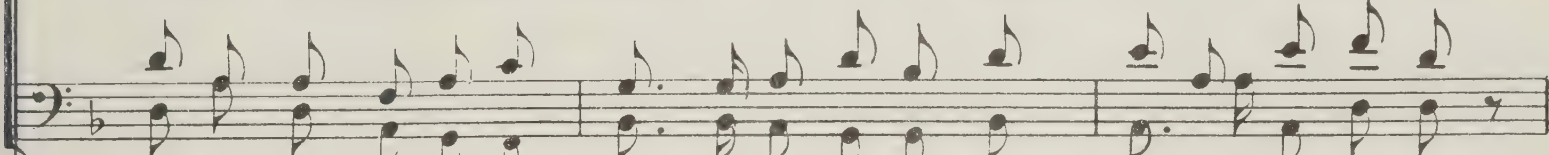
Ah



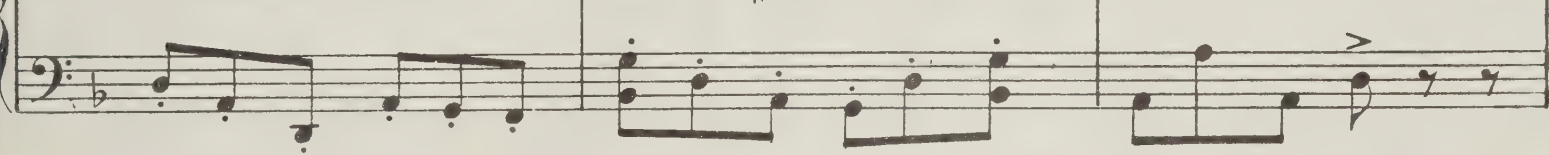
Ah



put off all sor-row, The wretch of to-day may be hap-py to-mor-row.

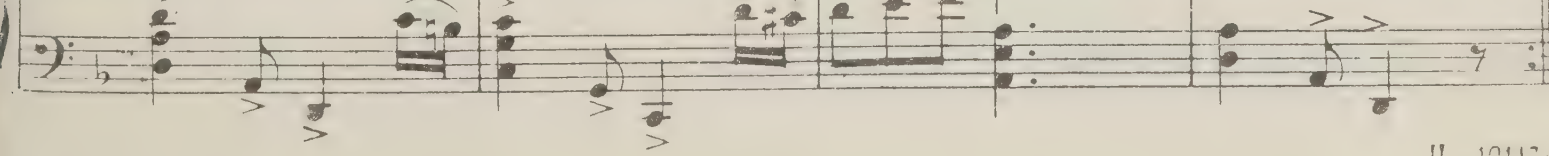
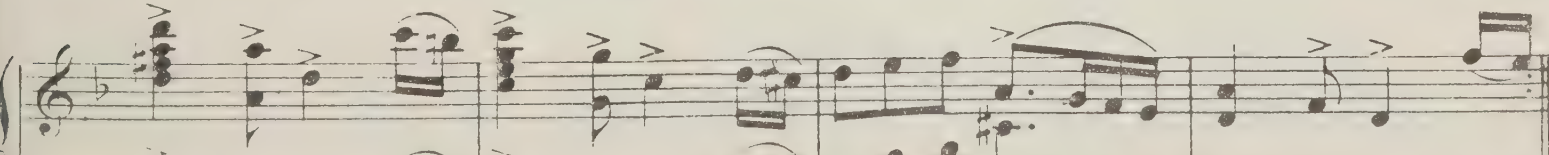
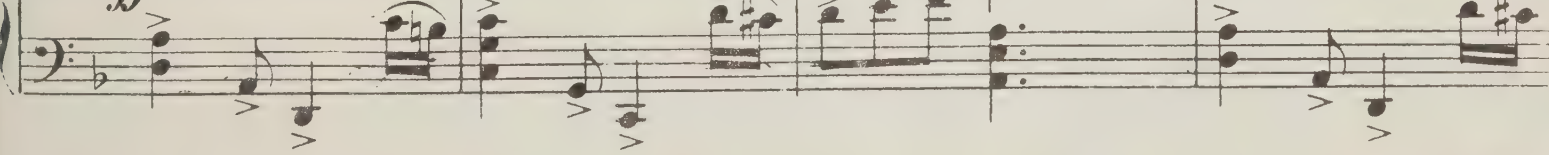
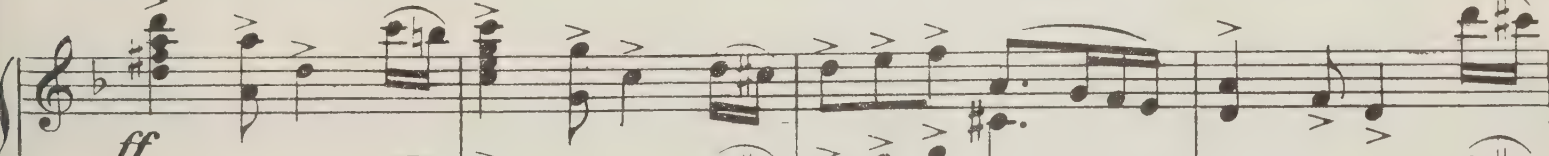
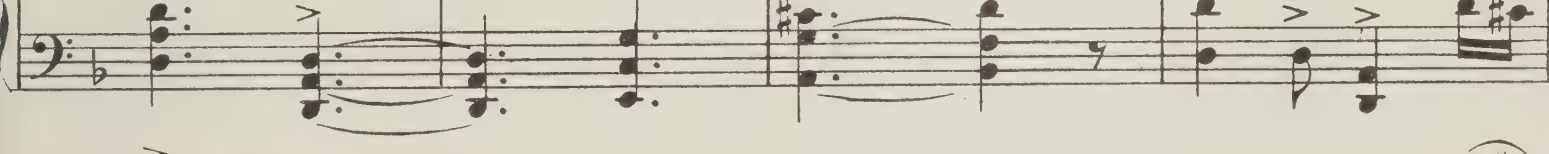
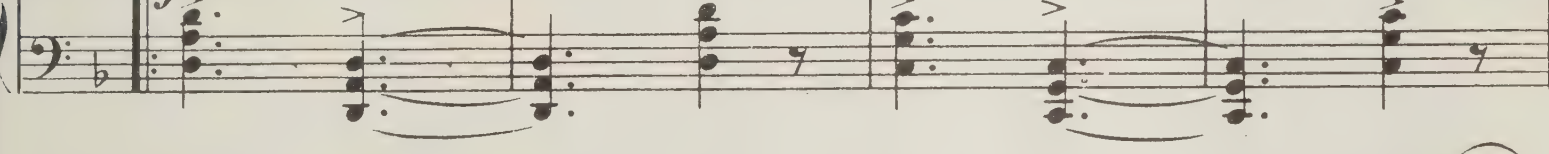


put off all sor-row, The wretch of to-day may be hap-py to-mor-row.



DANCE.

f Faster & faster.



ALL VOICES.
molto vivace.

The musical score is for a piece titled "ALL VOICES. *molto vivace.*" It is in B-flat major and 4/4 time. The score is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts feature a series of "Ah" lyrics, which are often sustained notes or short phrases. The piano accompaniment is highly rhythmic and melodic, with a "simile" section indicating a similar pattern. The score concludes with a fortissimo (*ff*) section. The page number 114 is in the top left corner, and the publisher's mark "H 10117" is in the bottom right corner.

THE BEGGAR'S OPERA
APPENDIX.

APPENDIX.

★ N^o 1. HOW CRUEL ARE THE TRAITORS.
Lucy.

AIR.—'TWAS WHEN THE SEA WAS ROARING."

Moderato. *molto espress.*

How cru - el are the

traitors, Who lie and swear in jest, To

cheat un-guard-ed creatures Of vir-tue, fame... and

rest! Who - ev - er steals a shilling, Thro'

★ This may be used in the place of N^o 31.

passionately.

shame the guilt con - ceals: In love, the perjured vil - lain With

*rall. molto.**a tempo.*

boasts the theft re - veals:.....

*rall. molto.**a tempo.**f**rall.**p*

*NO 2. THE FIRST TIME AT THE LOOKING-GLASS.

Macheath.

AIR.—“THE SUN HAD LOOS'D HIS WEARY TEAMS”

Allegro.

The

*poco**f**dim.**p*

first time at..... the look - ing glass the mo - ther sets her daugh - ter, The

im - age strikes the smi - ling lass with self-love ev - er af - ter. Each

time she looks, she, fon - der grown, Thinks ev - 'ry charm grows stronger, But a -

non legato.

Ad. * *Ad.* *

rall. poco a poco.

- las, vain maid, all eyes but your own Can see you are not young - er.....

f rall. poco a poco.

a tempo.

p

accel. *mf* *rit.* *a tempo.* *p.*

* No 3. WHEN YOU CENSURE THE AGE.

Duet.—Peachum and Lockit.

AIR.—“HOW HAPPY ARE WE”

Allegro moderato.

Deliberately, but rhythmically.

LOCKIT.

When you cen-sure the age, be

PEACHUM.

Lest the cour-tiers offend-ed should be,

cau-tious and sage,

If you

Each cries—“that was levell'd at

mention vice or bribe, Tis so pat to all the tribe,

me!" When you cen-sure the age, be cau-tious and sage, Lest the

When you cen-sure the age, be cau-tious and sage, Lest the

mf

courtiers offend - ed should be, If you mention vice or bribe, 'tis so

courtiers of - fend - ed should be, If you mention vice or

pat to all the tribe, Each cries "that was level'd at me?"

bribe, 'tis so pat to all the tribe, Each cries "that was level'd at me?"

DANCE. (F. A.)

marcato.

* NO. 4. IS THEN HIS FATE DECREED?

121

Lucy.

AIR, "OF A NOBLE RACE WAS SHENKIN?"

Allegro moderato.

Is then his... fate... de -

creed Sir? Is then his fate de - creed?

f Such a man can I think of quit-ting?

espr. rall. When first we met so moves me yet, Oh, see how my heart is
p rall. espr. *a tempo.* *a tempo.*

splitting! Oh, see how my heart is split - ting!
rall. molto. *a tempo.* *a tempo.*

* Additional Air-may be sung after N^o 32.

H. 10117.

*Nº 5. MY LOVE IS ALL MADNESS AND FOLLY.

Lucy.

AIR—"SOUTH-SEA' BALLAD:"

Allegro moderato.

My love is all mad-ness and

fol-ly, A-lone I lie, toss, tum-ble and cry. What a

hap-py creature is Pol-ly!..... Was e'er such a wretch as

più f
12..... With rage I red-den like scarlet, That my

*This may be used in the place of Nº 46.

dear in - con - stant varlet, Stark blind to my charms, Is

lost in the arms Of that jilt, that in - vei - gling har-lot, Stark

blind to my charms, Is lost in the arms Of that jilt, that in - vei - gling

har-lot, This, this my re-sent-ment a - larms.

rall. molto *a tempo*

rall. molto *mf*

p

NO. 6. A CURSE ATTENDS THAT WOMAN'S LOVE.

Duet.- Polly and Lucy.

AIR. "O BESSIE BELL."

Allegretto.

POLLY.

smoothly. *p* A curse at - tends that

LUCY.

wo - man's love, Who al - ways would be pleas - ing. The pert - ness of... the

POLLY.

bill - ing dove, Like tick - ling, is... but teas - ing. What then in love can

LUCY.

POLLY.
mf poco più animato

wo - man do? If... we... grow fond they shun us. And when we fly... them

LUCY. *poco piu sost.* POLLY. *pp*

they pur-sue:.. But leave us when they've won us. What then in love can

LUCY. POLLY. *mf poco piu animato*

wo-man do? If..... we....grow fond they shun us. And when we fly.... them

rall. *a tempo*

they.... pur-sue:.... But' leave us when they've won us.....

But leave us when they've won us.....

rall. mf *a tempo*

r *rall.* *pp*



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